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wandered into transcendental subtleties; but if sometimes vague it never wandered from a pure and refined standard of feeling. The best evidence of it, and one which makes his written thought always clear, stands before the world in the works of his chisel. In these we find the true sign and seal of his covenant with nature.

All honor be to him as one of the noblest among his brethren. Whoever contemplates his statue of the Dead Pearl Diver, will wonder if he did not anticipate and embody in this beautiful creation the sentiment of his own short life and the efforts he made to enrich the world with gems of beauty.

Literary Record.

THE SECOND ANNUAL REPORT of the Trustees of the Cooper Union for the advancement of Science and Art.

The portion of this report devoted to art-matters is instructive. Our instruction is derived chiefly from a table showing the occupations of those who attend the Union's Drawing classes, which consist of three branches, viz.: Architectural, Mechanical and Free-hand Drawing. It may be taken for granted that the classes consist mostly of apprentices and journeymen, the ages of most of the pupils ranging from 20 to 30 years. We find that the class in Mechanical Drawing, in charge of Prof. J. W. Sill and Mr. F. L. Vinton, numbers 170, of which there are 74 machinists, 15 pattern makers, 6 carpenters, 5 moulders, and from 1 to 5 each of 37 other trades and occupations. The Architectural Drawing class, in charge of Messrs. Clarence Cook and F. J. M. Derrick, numbers 144, of which there are 62 carpenters, 6 painters, 9 masons, and a similar ratio of other occupations as that of the class in Mechanical Drawing. The Free-hand Drawing class, in charge of Mr. C. Herzberg, numbers 139, of which there are 8 jewellers, 11 painters, 24 engravers, 22 carvers and sculptors, 14 marble workers, 8 painters, etc., the rest apportioned as in the two previous classes. These figures speak significantly. They augur well for employers of mechanics, both "bosses" and bosses' clients, and especially for the latter. Whoever has been victimized by tasteless journeymen and inattentive foremen or master builders, either when building houses or when employing them to do repairs, will read in the above figures a gratifying and long desired result. They show that our mechanics are nourishing themselves at one of the sources of art, that they are studying the first principles of their occupation, and not confining themselves to its dull drudgery. Carpenters, masons, painters and carvers are learning that each must not plane, plaster, daub and cut to suit his own unthinking caprice, but to work with a perception of his special function in relation to that of his fellow-craftsmen, and to study the beauty of a whole instead of indifferently plodding over a detail. The Cooper Union is doing silent but most effective service in this way. A few years more and it will not be a difficult matter for a lady to find journeymen capable of arranging a pantry to suit her, and her

lord a library without being obliged to stand over and direct the placing of a chisel or the application of a paint brush. There will be journeymen able not only to do what is wanted satisfactorily, but to improve on suggestions, and in such a way as to receive smiles for their taste at the same time that they receive dollars for their manual labor.

Another report of the Cooper Union we have to mention, but one not recorded in this pamphlet, is the annual exhibition of drawings which took place at the rooms of the School of Design for Women on the 22d of May last. The exhibition, consisting mainly of copies from paintings and original crayon drawings from plaster casts with a few portraits in the same style, shows good results according to the system of instruction pursued during the past year. The department of Wood-engraving is equally encouraging. The School of Design for Women has enjoyed the benefit of the artistic skill and knowledge of Mrs. Henry M. Field as principal, and Mr. John W. Ehninger, instructor in the department of Figures, and Mr. Jervis McEntee in Landscape.

AN INTRODUCTION TO THE STUDY OF GOTHIC ARCHITECTURE.

By John Henry Parker, F.S.A. Oxford and London, J. H. & Jas. Parker; New York, Scribner & Co. 12mo., pp. 261.

We commend this little work to our readers. It is by a prominent writer and lecturer on Architecture in England, and is intended for beginners, and therefore for our countrymen, who are essentially beginners in everything that relates to the refinements of civilization. This book gives a concise and clear history of Gothic Architecture, without pedantry or aim to establish pet theories. What is most valuable to readers here, who have no standard architectural monuments to refer to, is that it contains a series of valuable wood-cuts representing all the important details of Gothic architecture in each branch of the style, added to which is a glossarial index explaining technical terms, etc. Reading about architecture and about art, in general is all very well, but it is of little service unless our reading be connected with signs and symbols with which to fix our ideas. Enlightened as we are, and transcendental as we would be, we are not yet in art emancipated from the hieroglyphic element of culture. The wood-cuts that abound in this book provide for this condition of instruction in better taste, and, in their arrangement, to better effect than any manual we know of. People will soon learn in this treatise to distinguish Norman, Decorative, Perpendicular and Flamboyant characteristics from each other, and to be familiar with their leading ornamental and constructive features. They will be able also to detect in our structures, as they walk our streets, the charlatany of the architectural impostors who flourish here, to say nothing of the incapacity of building-committees. As our people have now got to come down from the acme of prosperity to study the spelling-book of political principles, we trust they will study spelling-books of other and equally important branches of human intelligence, and among these we earnestly recommend Mr. Parker's excellent volume.